

Issue #3



June '92

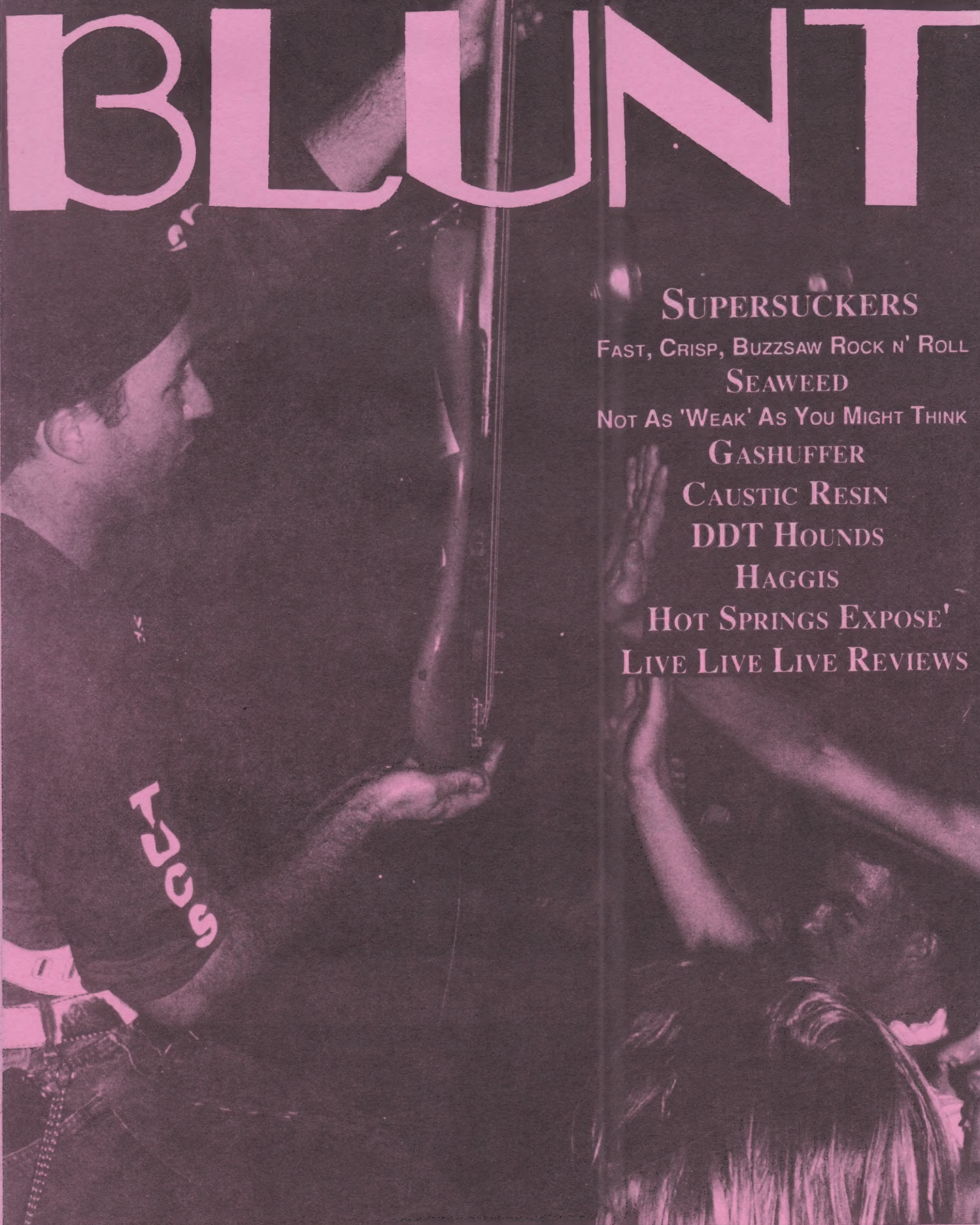


Boise, ID



Free

BLUNT



SUPERSUCKERS

FAST, CRISP, BUZZSAW ROCK N' ROLL

SEAWEEED

NOT AS 'WEAK' AS YOU MIGHT THINK

GASHUFFER

CAUSTIC RESIN

DDT HOUNDS

HAGGIS

HOT SPRINGS EXPOSE'

LIVE LIVE LIVE REVIEWS

THE Art△Music△Fashion△Entertainment△Art△Music OF BOISE

CLUB 911

911 Borah St

(Next Door to the Emerald City)

**Live Underground Music
Every Friday Night
21 & Over**

Also featuring occassional all-age shows

Out Now on Zentrum

Haggis

"World Full of Haggis" EP

Bricklayer

"Headspark/Hold the Light" 7"

\$3.50 PPD Each

Zentrum

PO Box 1963

Boise, ID 83701-1963

BLUNT

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Third Page (2 1/2" W x 10" H): \$25

Quarter Page (4" W x 5" H): \$20

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- Deadline is the 15th of each month
- Space is limited. Reserve today!
- Payment is due at time of submission.
- All ads must be photo ready.
- Rates are subject to change without notice
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1992

Confusion...that would be the best word to sum up the general state at Blunt headquarters the past month. Originally for this issue, we were planning on changing our format & increasing our press run due to the fact that we found a printer that would allow us to do so at a reasonable price. Immediately after that, we informed our advertisers of the new dimensions they would need for laying out their ads. Since then, we stumbled across another printer who would allow us to keep the same format, put the cover on colored paper, increase the size of the magazine, & double our press run. So here you have it. Hopefully, with this issue, we will at least break even. With the first two issues we probably lost about \$250. If that keeps up, we'll have to stop putting it out. But we'll see how the next few go. The second word that would describe our state of mind here at Blunt would be...SORRY. We'd like to apologize to our advertisers & readers for the incredibly shitty print job on #2. If we had known how lousy it was going to turn out, we would have gone to a different printer. I brought the magazine to this place on a Wednesday to be printed. They said they'd try to have it done by Friday

evening. Well, Friday evening turned into Monday morning. Monday morning turned into Monday evening. Monday evening turned into Tuesday morning by 10:00. Tuesday morning turned into Tuesday afternoon by 3:30. Tuesday afternoon turned into Wednesday morning by 9:00. Wednesday morning by 9:00 turned into by noon & "I'll call you when they're ready." I finally called back at 2:00pm, they said they're done & to come pick them up. I got down there at about 2:30 & still had to wait 20-30 minutes for them. So not only was this place a waste of money, but they totally wasted a week of my time. On to more positive things...the Haggis 7" & Bricklayer 7" should be out any day now (if they're not already). The recent article in the Idaho Statesman about alternative clubs really boosted business for Club 911, & hopefully did the same for The Crazy Horse. Everybody should plan on going to Missoula, Montana the weekend of June 27-28 for the huge NxNW Music Festival (see ad this issue). Be sure to buy advance tickets as it's expected to sell out. Til next issue...raise some hell! (Paul B.)

Mutant Pop Top 15

- | | |
|-------------------------------------|-----------------------------------|
| 1. The Mr. T Experience - Milk | Mopsqueezer - Frontier |
| Milk Lemonade - Lookout! | 9. Citizen Fish - Wider than a |
| 2. The Stupids - Peel Sessions 7" - | Postcard - Bluurg |
| Strange Fruit | 10. Various Artists - Virus 100 |
| 3. Splinter - One with the Sun - | DK Tribute - Alternative |
| cassette | Tentacles |
| 4. Babes in Toyland - Peel | 11. Befour 3 O'clock - Happen |
| Sessions 10" - Strange Fruit | Happened - Frontier |
| 5. Circus Lupus - Super Genius - | 12. M-99 - Shut It Out 7" - TK |
| Dischord | 13. Atomic 61 - Rip 7" - |
| 6. Bricklayer - Headspark 7" - | Sympathy |
| Zentrum | 14. Gas Huffer - Mole 7" - |
| 7. Society Gone Mad - KXLU | Sympathy |
| Live 7" - Viable Utterance | 15. Haggis - World Full of Haggis |
| 8. Flop - And the Fall of the | EP - Zentrum |

Mutant Pop brings you underground tunes every Wednesday night from 10 pm until 2 am on BSU Radio; 90.3 fm, Boise; 91.7 fm, Twin Falls and McCall

God Save America Rik kA...

by Paul B.

Recently, the biggest news has been the not guilty verdict for the four police officers who beat up motorist Rodney King and the riots which were in direct response to that verdict. I don't know about you, but this whole situation has me confused. What better evidence could have been presented than actual video footage? I don't care what Rodney King did, no body deserves a beating like the one he got. I don't see how the LAPD can justify such brutal behavior. Even more recently is the arrests of 4 black youths who have been accused of pulling a white trucker out of his truck during the LA riots and beating the crap out of him. The LAPD is assuring the public that because this incident with these 4 black youths was caught on video tape, they will surely be prosecuted. Just what the fuck is going on here!?! Am I the only one seeing something wrong. Four police officers were video-taped beating up black motorist Rodney King and were found not guilty, and now four black youths were video-taped beating up a white truck driver and the LAPD assures everyone that they will be prosecuted?! What a pile of shit! The control of this country is falling further and further into the hands of the police. It won't be long until we are living in a total police state. Also reported was while all the fires were burning in LA, the first thing the fire department did was to go surround and protect the police station. What's that all about? The citizens of LA pay taxes to pay for the fire department and its salaries, and for what? So the fire department can go protect the police department whose existence is also supported by tax money? What is this country coming to?

Turning locally, The Boise police department has just recently adopted quotas for their officers to meet. Now, I don't know about you, but quotas have never made much sense to me. It seems quotas are put into effect to push police officers to hand out more violations to raise more money for the city. Did they ever think that more violations weren't previously being written due to the fact that laws weren't being broken? It's almost like the city is punishing its citizens for being law abiding. I say if the police force is hurting for some extra money, and these police officers have nothing else to do than sit around on streets hoping to hand out traffic violations, get rid of them. Save some money that way rather than punishing the citizens of Boise. I know I don't want my tax

money being used to pay some guy to sit in his car and wait to give me a ticket.

Drought? Are the problems created by the drought due to nature, or stupidity? For those of you who live in Boise and drive on State Street, you may have noticed in past summers and once again this year, how the Idaho Department of Transportation/Idaho Law Enforcement completely floods the grass in front of their building. This may or may not be an appropriate method of watering their lawn, but how is it going to sit in the minds of the people who drive by and see this? How are you going to convince these people that there is a drought when you transform your front lawn into a swimming pool? On the front page of the May 14, 1992 Idaho Statesman, there was a headline, "State may turn off farmers' water." Now this doesn't sit well with me at all. You're going to turn off farmers' water, but you're going to keep letting places like The Idaho Tax Commission, the Capital Building, the State Department of Transportation, etc. keep watering their lawns? Where's our priorities? Would you rather eat, or have green lawns? Just what are these people thinking?

Turning towards politics for just a moment, local Senate candidate, Beck, has been quoted as saying, "I will not vote for the freedom of choice act." It's people like this who want to suppress this country into a fascist dictatorship with themselves on top. Beck is an avid supporter of the anti-abortion 'Right to Life' organization. I say keep abortions safe and legal, and get rid of this guy before it's too late! It's time to put the control of this country back into the hands of the people, not a few greedy, self-centered politicians. H. Ross Perot seems to be the only presidential hopeful that would agree with that statement and is prepared to make it happen. Do we want another politician running this country? Or would we rather have a self made billionaire as president to try to pull this country out of its recession? Perot is a self made billionaire who has assured the public that if he is elected president he won't even draw the \$200,000 annual salary that our current, and past presidents have taken. Keep your eyes and ears open for this guy. He's the best candidate I've heard of to date.

-Your comments are welcomed, please write to: P.O. Box 1963; Boise, Id 83701-1963

Guest Opinion

Taken From Maximum Rock N Roll #108 (We liked it so much that we thought we'd share...)

by Beth Johnston

I detest Perry Farrell, but he said something about the Lolapalooza Tour that was extremely accurate. He was quoted as he attempted to call all the attending young people to action, saying now is the time to fight against all the wrongs being committed by our own government in the U.S. But, he concluded, it won't happen because America's youth are too caught up in the trend to care about the reality. It's just today's fashion to them.

Except for the people associated with the underground scene, I can agree wholeheartedly. From the pictures I saw of the crowds attending the tour, most were college kids playing dress-up or mainstreamers looking trendy in their tie-dyes with mohawks and peace-signs with combat boots. They didn't even realize that all the fashion statements they were wearing represented conflicting ideals. Too many people have picked up on the appearance of alternative/punk, without pondering the ideals and attitudes these clothes represent.

Punk/alternative surfacing as a fashion has undermined the integrity of the movement, and trivialized its legitimacy. Too many people see it as a costume to piss their parents off, and shock people, instead of as a valid way of looking at the world. And the raw energy and intensity of it seems to act as a lightning rod for freaks and weirdos who are attracted only by the anger as a vehicle for their pent-up aggression and hatred.

Big media magazines, who ignored punk in the late 70's and early 80's, are now trying to drag the underground out into the open and re-create punk as a current trend. *Spin* put Nirvana on its cover and included shallow articles about them and other bands like Helmet. *Spin* also chased after Fugazi, who refused an interview with them because of what the magazine supports in its advertising: the military, big cigarette and beer companies. *Spin* still wrote a simplistic article about the band, and put Fugazi's name on the cover of that issue.

Every time these big media magazines mention underground music, they pay lip-service to Ian MacKaye and Dischord, seemingly hoping to cultivate enough interest on his part to finally grant them an interview. I admire and applaud MacKaye for upholding his beliefs. Big media attention isn't necessary for a band to make an impact and get its messages across.

Just the fact that big media can create trends points to the fact that regular white-bread Americans blindly believe they can buy an image by wearing it. And when new trends are declared, people jump on the band-wagon. It's cool to be trendy. They take on and discard appearances as fashions come and go because they are shallow enough to be able to trade identities each time a new one strikes their fancy. People who used to hang around the scene in the early 80's went on to become hippies and metal-heads, as those trends got popular. And they'll go on to the next ones that come along. It's just trendy fashion to many people, and that's what irritates me the most.

I used to live in London and remember when punk was "discovered" by the media, and how it was trivialized into a virtual freak show of dyed mohawks and liberty spikes. Even now, some kids dress up and hang around the tourist traps and charge people a pound to take their pictures. There is still a legitimate punk scene in England, But like in the U.S., it's gone underground. Maybe that's where it belongs in both countries - where it's not subject to scrutiny and imitation by the mainstream.

I've written to both big media music magazines and told them that since they ignored punk in the 70's and 80's, they should leave it alone now. They should stick to things they know: Mariah Carey, Nelson, Wilson Phillips, New Kids, Paula Abdul. They can't possibly describe punk with the validity it deserves, and I resent their tugging at it now, only because it's applicable in these tough social and economic times. Naturally, letters like mine will never make the pages of their Letters to the Editor.

And just like MTV discovered then dumped the Red Hot Chili Peppers, the media will find other music to hype-up. The sooner the better. It infuriates me to see the same people who used to make fun of me, trying to dress up and be alternative or punk too. I'm in it for the long-haul, and it may be juvenile on my part, but I resent all the mainstream sheep buying into a lifestyle I don't think they could possibly understand. People spending big money to buy the right clothes to look poor is the biggest example I can think of here. Or people like these dumb Marines I see who wear all the gear associated with skinheads. They think that automatically makes them skins too, because they're dressing the part. They don't have a clue what skinheads stand for, or that there are different types of skins, they just admire the image. Because of people like this, the scene changes and splinters every time punk gets trendy.

I got into this years ago, not only because I like the music, but because I agree with the attitude. Counter-cultures are valid because people are different. Expecting everyone to look, act and feel the same way restricts people, because not everyone can or wants to be the same as everyone else. And if people are uncomfortable in a surrounding, they usually find others with similar interests and ideas. But when normal, average, white-bread people get into alternative scenes, they water it down by applying their mainstream attitude to it. People like this already fit well into the normal pattern of life; why the hell do they think they've got to infiltrate someone else's? It becomes a game to them, or a phase they go through, and they treat it as such. It's expected that young people go through a wild or angry phase, and unfortunately punk is how some choose to act it out. Everyone associated with punk is written off as just being angry kids going through a phase, instead of people who sought out an alternative to everything normal and accepted.

THE BIG TO DO IN SPOKANE (How to blow a couple hundred bucks & make new friends)

by Cameron

If you were to come to Spokane on any given day & look up Cameron, Scott, Geof, & Yvette, we would start your visit off at the Mayfair.

The Mayfair is a slice of white trash Americana that is sure to turn the most even tempered into a mean drunk. The atmosphere is something out of the movie "Bar Fly". The brightest, shining star is Rick & his divine power to pour. The Mayfair is the place to go when there is no show - typically filled with a combination of "old horns & young alternative types". Its features include wilderness pictures on the wall & a juke box with country music stand by's & some SubPop singles.

The Mayfair just happens to be across the street from the Big Dipper, the place we won't go to. The reasons not to go to the Dipper are too many to explain, but let's just say it's political & if you're into punk rock you won't go there.

After we've spent some quality time, & at least 20 dollars of your money at the Mayfair, we might do a little record shopping at 4,000 holes & enjoy the big dog & the incredible insight of owner Bob Gallagher. This is the best, make that the only record store to frequent in town.

After you've bought us all a few records, we'll head to Mothers Pub where we'll see at least one of Spokane's hot, rockin' bands listed:

- (1) Nice World - Hopefully you've checked these guys out in Boise. This band knows how to DRINK (and rock).
- (2) Motherload - Spokane's hardest working, latest sleeping, punk as fuck band.
- (3) The Fumes - The punkest sissy needs to ever grace the stage.
- (4) Butt Tuba - Hardcore, but kind of metal. The newest band in town.
- (5) Small Change - Reminds us of early hardcore, reminiscent of Wasted Youth, Circle Jerks, & puberty.
- (6) Big Feeling - Been around for a while. Not punk rock, but a good band. Thanks to Cameron's new snare head, they're starting to rock! (Cameron can't take all the credit for this, actually)
- (7) Soul Patch - Rollins-ish - meaning of, about, or pertaining to the Rollins band. Not exactly the Rollins band, but sort of...Rollins-ish.

So after you've paid all of our cover charges & bought us at least 10 pitchers of beer, we'll enjoy a combination of any 2 or 3 of these bands (plus, maybe even one of the great bands "Grobal Productions" brings into town) then we'll race to the Shamrock convenience store where you'll buy a couple cases of beer for all your new friends. Then we'll hit the usual after hours party at the Psychic Coffee House. Somehow we'll pour our way home, sleep a few hours, then hit Denny's for a late breakfast (paid for by you). We'll then escort you to the freeway on-ramp. Thanks for coming up. Feel free to visit anytime!

Guide:

The Mayfair - Corner of 2nd & Washington
Mothers Pub - Riverside Ave. across from China Best
4,000 Holes - West Shannon Street
Grobal Productions - (509)747-3650
Motherload (Geof, Scott, & Brian) P.O. Box 688,
Spokane 99201
Cameron - No kidding way you can have my address or
phone number

Garbage is Gold

By Paul B.

Composting is nature's way of building new soil through the decomposition of natural plant materials. Composting costs nothing and takes little effort. All sorts of organic wastes can be used -table scraps, leaves, grass clippings, weeds, etc. Compost is more than fertilizer, it is the process of continuing life.

A true gardener appreciates the valuable assistance of earthworms since they will aerate the soil and enrich the mineral content. The earthworm actually eats and digests the soil. Its excrement is richer in minerals than the ingested soil. Chemical fertilizers and sprays are fatal to earthworms. Obtain earthworms from natural country soil, or from a bait and tackle fishing store. Ask for red wigglers.

When it comes to getting materials for your compost heap, the big point is to use imagination and initiative. You'll have a certain amount of waste materials available without moving off your home grounds, such as grass clippings, garden residues, leaves, weeds, kitchen wastes, and so on. By layering different organic materials, decomposition will take place more quickly and more completely. Example: First place down a 5 or 6 inch layer of green matter, then a 2 inch later of manure (blood meal, bone meal, sewage sludge, or other high protein material may be substituted), and a layer of rich earth, ground limestone and phosphate rock. This simple formula will produce a crumbly compost, rich in nutrient value and valuable as a soil structure builder.

When making the compost heap, be sure that all materials are moist to start with, and to keep the heap wet. A brief watering for the first 3 days should be sufficient. Turn the heap often. The fastest working bacteria thrive in the presence of air, and turning the heap is the best way to aerate it. Initially, every 3 or 4 days is not too often. As mentioned before, by adding earthworms to the compost, decomposition will be accelerated.

In temperate climate zones, autumn is generally the most suitable time to make compost. However, compost can and should be made during any part of the year. The ideal size for the compost heap is 5 to 10 feet wide, and 5 feet high (the length is optional). It is essential that the compost heap is well ventilated so that there is a sufficient flow of gases between the atmosphere and the interior of the compost heap, so place pipes or thick stakes through the pile as it is being built, then pull them out when the heap is 5 feet high. Then lightly press the entire outside surface to prevent blowing, form a shallow basin on top to catch rainwater, cover the entire surface with a thin layer of earth, and leave it to decay.

HOW TO TELL WHEN IT'S FINISHED

Some people think the finished product of their composting process should be crumbly like old leaf mold, but generally it is satisfactory when ingredients such as straw or grass clippings are broken up and have a rich, dark color. Of course, if you are in no rush to use the compost, there's no harm in letting the compost break down into finer material.

MISTAKES TO AVOID

Most people get in trouble with their compost heaps by making them of one ingredient. They make a pile of only leaves, or weeds, or grass clippings and are disappointed when nothing happens. It's essential to add some nitrogen-rich material such as fresh or dried manure, dried blood, or compost previously made, or even a small amount of rich soil, because the nitrogen in these materials is needed food for the decomposing bacteria.

It is also important not to let the heap dry up, so that it is not in a perpetually soggy condition.

During the winter months, little decomposition usually takes place in the heap due to the cold. Many gardeners get around this by covering the heap with burlap bags or canvas, or be even using soil.

COMPOSTING CAN

If you do not have a shed or an area you can section off and use for decomposing soil, you will need one or more large trash cans, which has not been sterilized or chemically treated. If you are unable to obtain earth from the country, or a backyard, use the sterilized earth sold in stores. The earthworms and decomposing table scraps will add life to it.

Fill the bottom of your trash can with soil, about 2 to 3 inches deep, and add 3 or 4 earthworms.

On top of this layer, place fruit and vegetable scraps. Cover them with an inch or two of soil. Harvest soil (the mats from cut indoor greens) may be added on top of this.

Each day, follow the same procedure, covering scraps with soil and greens.

Three to four times a week, aerate the soil by punching deep holes into it with a broomstick or mop handle.

For further ventilation, make sure the top of the can fits loosely and is open enough for air to get in and circulate.

When filled, the soil inside the can will be ready to use in 6 to 8 weeks.

Seaweed

intro by Ambrose
interviewed by Randy Toevis and Mark Hanford.

When I first heard that Seaweed were coming, I was less than excited. Then I heard their new LP, "Weak", and I was stoked. It was much better than their 1st LP, "Despised". When May 9th finally rolled around, there were close to 200 people crammed into the Crazy Horse to judge whether or not Seaweed are "Weak". The Dirt Fishermen kicked off with a fairly tight set of their new & improved sound that kept the crowd moving. Next was the much anticipated Seaweed. They rocked! They started with the 1st song off of "Weak" and then proceeded with such dance hits as 'One Out Of 4'(best song off of Despised LP), 'Stargirl'(off of really old 7"), and other tunes in such a manner that I almost cried...almost.

John - Bass
Wade - Guitar
Clint - Guitar
Bob - Drums
Aaron - Vocals

BLUNT: Is this van yours?

SW: It's not ours, we rented it. It's not even suppose to leave the state of Washington. We did all this construction in it & everything. So I guess we'll have to take it down when it goes back. We went to like

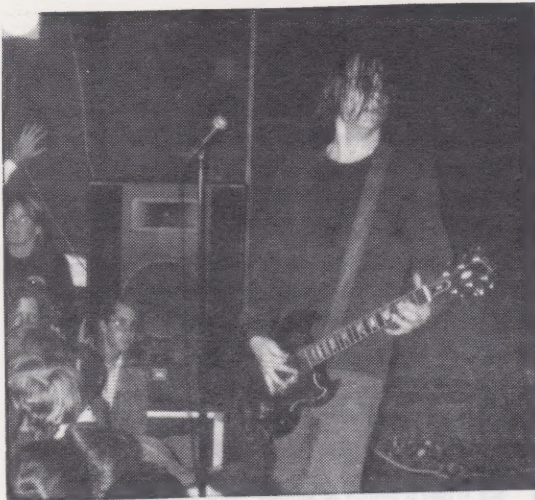


PHOTO - PAUL B.

40 different states & if we were to of gotten a ticket in any of those states, they would have found out it was a rental & it would of been sent back to Washington.

BLUNT: How many more records do you have with SubPop? Did they sign you with one of those deals?

SW: Originally we were only suppose to do 2 records with them. When Nirvana 1st signed with SubPop, they signed a 7 record deal. When you hear about it, a 7 record contract sounds like a bigger deal. It sounds more exciting to have more records, but I think it's smarter to only have 1 record.

BLUNT: You get fucked in the long run. You're on your 5th album & you're huge...

SW: I'm happy for SubPop 'cause they had the contract with Nirvana & Geffen had to buy it out. So SubPop gets mass money from it. They even get royalties.

BLUNT: How close was SubPop from going under?

SW: They were real close.

BLUNT: So your 1st LP, Despised, came out about a year ago?

SW: Yeah, about a year. Well, actually about 9 months. We turned around & put out our 2nd LP really fast. The new one has been out for about 2 months now, so it was only like 7 months between Despised & Weak. The 1st one was suppose to be kind of an EP anyway. It's an EP plus 4 old songs from our 7"ers. A lot of people haven't heard the 7"ers 'cause no one buys vinyl anymore.

BLUNT: I love vinyl.

SW: We love vinyl too. You guys have a killer vinyl store in this town. Record Exchange is pretty cool. I bought a lot of old vinyl there.

**We have a picture
of us praying in front
of the King's grave...**

BLUNT: There's tons of stuff there.

SW: It had a great selection. If I would of had a hundred bucks, I would of spent it. Of course, we go to Seattle & say the same thing.

BLUNT: What do you guys do while you're touring?

SW: We do a lot of swimming. We went to the Atlantic Ocean, the Gulf of Mexico, to a river in Texas... We like to swim as much as possible.

BLUNT: Who's the cliff jumper?

SW: Clint. The rest of us are chicken shits - it's scary. We also went to Disney World in Florida & it was lame.

BLUNT: Where did the tour start?

SW: We started in Vancouver, went all across Canada, into the Midwest, down South, then headed this direction. The most



PHOTO - PAUL B.

unstrategic part of the tour has been the last 2 days. We went from Cheyenne to here, & that's like a 12 hour drive. That's our longest drive of the whole tour. All our other drives we've had a day off in between, pretty much.

BLUNT: So how many shows did you end up playing?

SW: Around 35. Two of them got canceled in Florida by some dumb fucks. Some skinheads that run a club in Melbourne were total assholes & they canceled our show at the last minute. Tampa canceled our show too. We did an Eastern Washington tour the whole week before we came on this tour. That was fun. Eastern Washington is the place to play. That's where we made money. Kenwick, Pullman, Spokane... Those are great places to play. Punk Rock Towns. When we were in the South, we went to Graceland. That place is amazing. We prayed to the king. We have a picture of us praying in front of the king's grave.

BLUNT: You do believe he's dead, don't you?

SW: Yeah, I'm sure he is.

BLUNT: Any snags on this tour?

SW: It went pretty smooth. Not like our 1st tour where guitars fell out of our van 3 states away & we actually find them.



PHOTO - PAUL B.

Somebody found them on the side of the road & returned them to us 3 states away. Also, we had a couple of fights...

BLUNT: Within the band?

SW: Yeah, within the band. Never with anyone else.

BLUNT: Not this time, though.

SW: No, this time was smooth. Last time our drummer, Bob, went swimming in the ocean in California & almost drowned. He got caught up in an undertow & the lifeguard had to go save him.

BLUNT: How come you guys are driving home tonight? Do you have another show?

SW: Because it's mothers day.

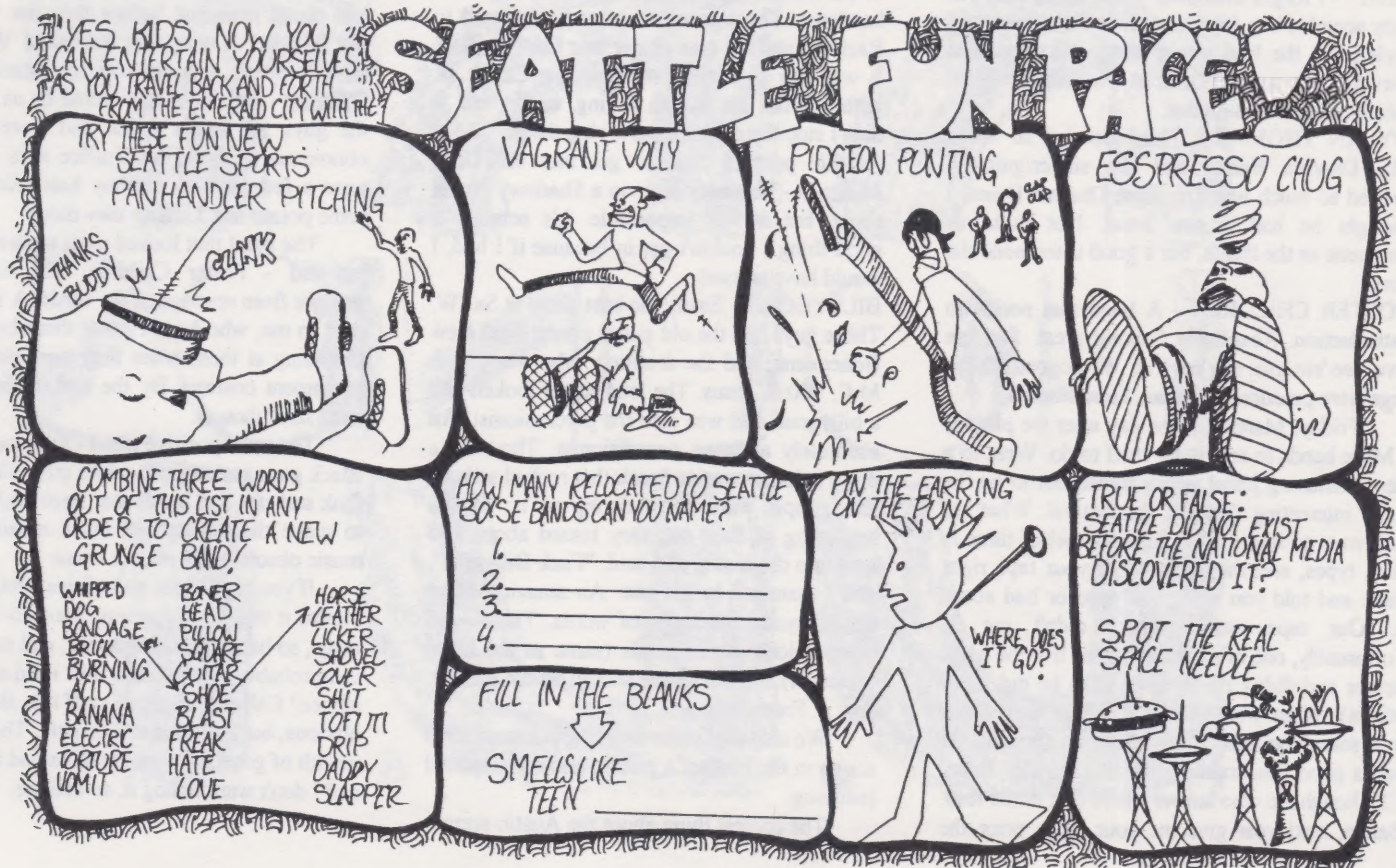
BLUNT: That's admirable.

SW: I miss my mommy.

BLUNT: Anything else you want our readers to know?

SW: We'll be back....

Write to Seaweed: P.O. Box 45486; Tacoma, Wa 98445



DDT HOUNDS

by Todd Dunnigan

We pick up from last issue and take a look at some of the other bands that performed at SxSW, Austin, and SxSW in general...

Here's a rundown on some of the other bands that I managed to catch:

WORLD BIZARRE - Kind of Sub Pop-ish lead singer had some decent breads. From San Antonio.

DUMPSTER - Word is they got a record deal from their set. Sounded kind of like a Lookout band. Good songwriting. They gave away all their t-shirts (I didn't get one - damn!). From LA.

COSMIC BOOGIE TROOPS - These guys were something. Imagine Killah Priest meets Fishbone. Three big, fat guys on guitar and bass laying down some HEAVY funk (pun on the pun) & two skinny black guys on drums & vocals providing hip-hop beats and soulful vocals and raps. From Tucson.

RAZBONE - Kind of a Guns N' Roses if they had soul and were good. Great singer. Looked almost identical to Terrance Trent D'Arby. He had the quote of the night. Someone from the audience shouted, "We can't hear the vocals" to which he replied, "Yeah, but if I stand up here and say, 'Soundman, more vocals' between every song, I'll sound like a pussy." From Austin.

FISH ? - I forgot what their whole name was, but they sounded like (surprise!) Dnt Fishermen (old style), but the lead singer sang and sound like David Byrne in the "Once in a Lifetime" video. Really great. From Dallas.

DYLAN THOMAS - They sounded so much like Dharma Bums and the singer/guitarist looked so much like Eric from Dharma Bums, I thought he had a new band. Not quite as energetic as the Bums, but a good listen none the less.

POSTER CHILDREN - A band that needs no introduction. Absolutely fucking great. See 'em live, see 'em live, see 'em live. We pogoed till our legs were practically broken. From Illinois.

Friday, March 12 (the day after we played) - More bands to see, more stuff to do. Went to a demo listening panel which turned out to be the most interesting thing at the festival. What we did, was, go into a room with a panel of three A & R types, and they listened to your tape right there and told you what was good or bad about it. Our tape, unfortunately, didn't cut it. Fortunately, one of the guys was live the night before and didn't rip us apart like he did some others). What we had was a chance to put our live sound on tape. Obviously, he thought we had a good live sound. Then, later, the Hot Polo CD though, so who knows where that could lead. Bands, next year give me your tapes prior the

festival so I can take them in.

FOR DOG PONDERRING - Yeah, they're signed, but they're from Austin and Columbia was kicking off the release of they're new album. I didn't like them live as much as I like the record. But 3500-4000 people were in disagreement with me.

F.O.C. - This was too weird. We played a show with these guys last year in North Carolina, and here they were again. Much improved from the year before (not that they were bad then). Amazing players. They would go from these funk grooves into these free jazz types of things and rocked hard while doing it. Way too good and forward thinking to get signed by a major. From Miami.

KUSTOM KAR KOMMANDOS - I swear I had heard of these guys before, but they were great - and I was one of about 10-12 people who thought so. Imagine AC/DC with a drum machine and a guy on saxophone, and an obnoxious guy rapping. They had these hats that said KKK on them, so it was kind of funny to see their black bass player wearing it. The bass player, by the way, played like he had taken up the bass about a week ago. It didn't keep them from being great. Very limited appeal. From Chicago.

BAD MUTHA GOOSE - Long standing kings of the Austin rock scene. They were kind of a let down. The singer had recently defected to Razbone and the new singer was pretty as hell. It was the equivalent of replacing Chuck D. with Vanilla Ice. Kinda boring, really, but it didn't stop the crowd from loving them.

At this point I tried to get into the Dead Milkmen - Shadowy Men on a Shadowy Planet show, but it was impossible. It's actually a good thing I couldn't get in because if I had, I would have missed:

BILLYGOAT - Easily the best show at SxSW. These guys had the old guitar player from New Bohemians, had the drummer who toured with M.C. 900 ft. Jesus. The lead singer looked like a billy goat, and was also the percussionist. An absolutely amazing percussionist. They did a drum solo/percussion break that rocked so hard that people were knee diving to it. At the beginning of their set, they tossed about 300 hats into the crowd that said, "Fuck Billygoat", and I managed to get one. An amazing show above beyond the scope of words. These guys are on Hollywood records (same as the Dead Milkmen) and the album should be out shortly. Buy it. From Dallas.

We also saw some amazing percussionists set up in the back of a pickup and drive around jamming.

The coolest thing about the Austin scene -

It's about music, not jumping on any bandwagon, and they have a large, highly supportive audience.

The coolest thing about Austin clubs - Most of them are open air. Just a roof and a stage, no walls. One club was pretty much an alley with a wall on either end.

The coolest thing about SxSW - The lack of attitudes by the bands that play there. Most bands feel a sense of kinship right away just by being there.

The dumbest thing I overheard - A lady at a counter approached a guy (who was wearing a Columbia records badge) and said, "May I help you?" to which he replied in his tortured artist voice, "Tell me your mamma's name." Wow, that's deep pal.

The Greatest thing I heard - An A & R guy was being bombarded with tapes and a SxSW staffer remarked to him what a pain in the ass it must be, to which he replied, "Are you kidding? That's why I'm in this business, to hear new music. I love it." Sort of renewed my faith, a little bit.

The Greatest thing I saw - Funny lawyer looking types standing in the midst of a bunch of moshing kids.

The band that pissed the most people off - This has two categories: 1) **Onstage** - Kustom Kar Kommandos made some remark to offend just about everyone before their set was over. My favorite? A song they did called 'What's that smell?' which was an ode to cannibalism. 2) **Offstage** - I'm afraid that would be us. A few of the guys got kinda drunk and were about as obnoxious as could be. Suffice it to say, there were a few guys in cowboy hats ready to kick some potato ass. Luckily they didn't.

The band that looked most unlikely to rock, but did - Poster Children. The singer was brought from revenge of the nerds. A few people went to me, who hadn't heard them before, were checking at them when they were putting their equipment onstage. By the end of the set, they were fans, though.

The most positive trend - Inter-racial bands. Black guys rocking out, white guys playing good funk and rap, and bands that have both are going to make the concept of black music & white music obsolete. It's all just music.

If you read to the end of this, congrats. I know it was long. Anyway, good contacts were made, so bands planning a tour, call me. I think I can probably help you out. Just need some advice? Call me. I heard stuff that should be obvious, but for some reason isn't. There was a wealth of good information to be had at SxSW and I don't want to hog it, so call me.

Moon Dipper and Pine Burl

A long hike... but worth it.

Moon Dipper and Pine Burl Hot Springs
By Mark Hanford

Today's hot spring visit is for hardcore springers only. Encompassing a lengthy drive over narrow mountain roads, and a 1 1/2 mile hell-hike across a rugged, wooded hillside, these springs are only for those who are serious about soaking. The springs I am talking about are known as Moon Dipper and Pine Burl. They are located 200 yards apart along the bank of Dash Creek in



PHOTO - MARK HANFORD

the Boise National Forest.

Of the two springs, Pine Burl is my favorite. The pool is two to three feet deep, with room for about four people. The water is clean, with very little algae, and little if any sulfur smell.

Moon Dipper, located downstream, is larger but shallower than Pine Burl, and is not as warm. It's a nice pool for soaking on a hot summer day.

How to get there: Take Idaho 55 from Boise to Banks, then turn east and head to Crouch (use a highway map to at least get this far). From Crouch, go north on Forest Service Road 698 for approximately 19 miles to Boiling Hot Springs Campground (Note: while there are soaking pools at Boiling Springs, I personally don't find them very enjoyable). You can set up camp or park at Boiling Springs and hike into Pine Burl and Moon Dipper from there.

From the north edge of the campground, follow the trail to a guard station about a quarter of a mile away. Follow the trail behind the guard for 1 1/2 miles. The trail basically follows alongside of the river. Stay on the trail until



PHOTO - MARK HANFORD

you reach a stream rushing into the river. Moon Dipper is directly to your right, and Pine Burl is upstream. Because these spring are in a rugged area, make sure you take a flashlight with you if you plan to be there after dark.

Next time: A trip with Shane to Vulcan Hot Springs, until then, stay wet!

Coloring Contest Coloring Contest

Win a "World Full of Haggis" 7" EP!

Ok, so here's the deal. Haggis has given Blunt 4 copies of their new EP "World Full of Haggis" to give away. We talked it over and decided to have a coloring contest. All you gotta do to enter is to either photocopy the cartoon to the right (which, by the way, is the cover of the EP) or tear out this page in Blunt (but why ruin a perfectly good magazine?), color it, and send it to the address below. Then we'll buy a couple cases of Oly for Haggis, let 'em guzzle it, and then they'll decide which ones they like best. Deadline for entries is July 1st. Remember, you're coloring for Haggis, so do an appropriate job! And, for those of you who don't win, you can buy the EP in record stores, or directly from Haggis (see ad this issue).

Send entries (include name & address) to:

Blunt Coloring Contest
PO Box 1963
Boise, ID 83701-1963



FUCK YOU WE'RE HAGGIS

THE BAND. THE MYTH. THE LEGEND.

SORRY.....WE'RE HAGGIS

SPREADING THEIR ENTRAILS ACROSS THE UNIVERSE

Interviewed by Gene Defect

Paul B. - Guitar/Vocals

Shane - Guitar/Vocals

Mark - Bass/Vocals

Andy A. - Drums/Vocals

BLUNT: Andy, explain your involvement in the scene other than being in Haggis.

ANDY: I play guitar and sing in Humorgod and play guitar, sing & do programming in Bricklayer. I'm also a part of Zentrum Productions, Blunt and Club 911.

BLUNT: Did you have any early musical ideas before coming into Haggis, like some sort of picture in your mind of what Haggis was to be?

ANDY: No, 'cause when I joined Haggis, it was just me and Paul. He brought his drums over because I said I played drums a long time ago. I just wanted to jam. I just wanted to play around with the drums.

MARK: It was you, Paul & me, right?

ANDY: The 1st week it was just me and Paul. We just kinda played around, and then Mark and Shane came along. It wasn't any sort of picture I had.

MARK: This is a different origin of the band than I understand.

PAUL: No, it was Andy & I, then you, then Shane.

ANDY: Cause when you were gone for about a week.

MARK: When I was in Olympia?

PAUL: I don't know where you were. You were either in the city of Olympia, or the drunken stupor of Olympia. Either way, you were gone for a week.

ANDY: I've just been learning to play the drums as Haggis has been going along.

BLUNT: How did you (Paul) come about joining Haggis?

PAUL: Well, basically, I got suckered into it.

ANDY: The jam.

MARK: I suckered you into it, though.

PAUL: Mark kept bugging me to bring my drums over to his house. But I didn't want to play drums.

BLUNT: Because of your experiences with Septic Death and playing drums?

PAUL: I was just tired of playing drums. I started playing drums in the 4th grade, started in Septic Death when I was 13. Now I'm 24 & ready for a change.

MARK: I'd been looking for a drummer for a long time because I wanted to have a band, & in Boise it is really hard to find drummers. Paul moved back from SF, & Paul & I were good friends, so I thought - cool, somebody I can deal with who plays drums so I don't have to have somebody I don't know. And Andy was my roommate, & finally he said he played drums. So I conned Paul into bringing his drums over & letting Andy play them.

BLUNT: In earlier discussions with you, Mark, you said that you & Paul and everyone just clicked. The whole band thing coming together with the songs & stuff.

MARK: I felt like it clicked. I'd written some songs over the last few years and played them off & on with other people just for the hell of it. The 1st song that Haggis ever played was just one that I'd written a

while back & it worked out great. Everything fell together the right way. There wasn't any problems.

I pretty much stopped playing in '87 because I wasn't enjoying myself because I couldn't find a band that played what I wanted to play. This is the 1st time I've ever found a band that plays the type of music I want to play.

BLUNT: Shane, how did you come about joining Haggis?

SHANE: I already played bass in a band (Blank Frank) and I was looking to play something else.

PAUL: Shane & I were actually talking about getting a band together before I even started with Andy. Because of that, once I started with Andy and Mark, I asked if Shane could join and play 2nd guitar.

BLUNT: Was this back during Black On Black?

PAUL: No, this was just since I'd moved back.

SHANE: One of the songs we do now, Paul & I wrote back in Black On Black in '85.

PAUL: And the 1st practice with Shane was horrible because Shane was playing through a bass amp with no distortion. And plus he was playing my hollow body 12 string which only had 6 strings on it.

SHANE: It was terrible.

ANDY: Once we realized that it was going to work out, I started bringing my guitar equipment for Shane to use.

MARK: We're still not to the point where everyone has their own equipment altogether. Andy's a guitarist in another band, Shane's a bassist in another band. Shane uses some of Andy's guitar equip. I use some of Shane's bass equip.

PAUL: Andy uses some of my drum stuff. I use Marks Superfizz. It's the equipment co-op.

BLUNT: Tell me about your demo tape.

PAUL: Well it got a good review in Maximum Rock N' Roll.



MARK: I haven't heard any bad feedback. Everybody I know who bought it, loved it.

BLUNT: From what I've heard of your response to your upcoming 7" "World Full of Haggis", you guys seem to be really pleased and happy with the results. I've heard good praise from everyone who has listened to it.

MARK: Of course the more I listen to it, the more things I can find that I'd like to do differently. But then we recorded 4 songs & completely mixed down in only 3-1/2 hours. We were amazed at how good it

sounds for doing it that fast.

BLUNT: Isn't that the record time for that studio?

MARK: The studio we were in said they've never had anyone do it that fast.

BLUNT: Andy, does being in other bands ever become a problem with time & priorities.

ANDY: Well, one of my other bands is like we get a show, so we practice once. And Humorgod, everything is spaced out almost perfectly, so nothing ever clashes.

BLUNT: Paul, you use to play in Septic Death. How's it going with the transition from drums to guitar.

PAUL: Like I said earlier, by the time I moved back to Boise, I wanted nothing to do with the drums.

BLUNT: So you had like a 1st life with the drums and now you're re-incarnated.

MARK: Well he played bass in the Pugs.

PAUL: Yeah, & I played guitar in Black On Black.

MARK: In the mid '80s.

PAUL: But both of those, & the other few bands I played bass or guitar in were short lived bands. So it was unsatisfying. Even if Haggis ended today, I would be unsatisfied with the amount of guitar I've played. I wanna keep playing for quite a while.

BLUNT: Were there any records or demos produced from those other bands?

PAUL: The Pugs put out a demo, but I joined right after they recorded it. Just before Black On Black started, I went into the studio with a friend & recorded one song. I played all the instruments and he sang. But it was never really released. Black On Black went on to adopt the song into its set, & Haggis even played it live once or twice. But I doubt we'll ever play it again - but who knows.

BLUNT: As far as Septic Death, how would you compare it with Haggis as far as your involvement?

PAUL: I enjoy Haggis much better. I'm much more involved. With Septic, all of us, excluding Pushead, were very young. All we wanted to do was jam, and that's mostly what we did. Three or four days a week for 1-1/2 to 2 years before we ever even played live. Half of those practices Pushead wasn't even there. He was there for the band when it came time to play live, record and make records. Now he's the one ripping the other 3 members off. With Haggis, everyone is involved. I'm personally paying for our 7", but everyone has a say as to which songs go on it and what the cover looks like, etc. With Septic, it was like Pushead fronts the money so he's the self appointed dictator. That's not a band. Where's the group effort in that? There were a couple of times where Septic songs came out on comps, and I wouldn't even know about it till it was out. That's bullshit!

BLUNT: What are some Haggis hobbies?

MARK: Auto-erotic asphyxiation.

PAUL: Masturbating on a belt sander.

SHANE: We all sleep together.

BLUNT: What's Boise's most common response to you guys?

SHANE: Those guys suck.

PAUL: The doorman at the Crazy Horse said that whenever Haggis or Bricklayer plays, they get the biggest sales in earplugs than for any other band.

BLUNT: On one of your stickers you have 'the band, the myth, the legend.' So I modified it to have a statement about the question of your sexuality. My mom saw it & took it seriously. So now she's set on the fact that Haggis is a gay band.

PAUL: Cool.

MARK: Whatever it takes. We don't care what we are & if anybody else cares, that's their problem.

BLUNT: So public image is definitely not a priority? How do you guys want to be seen, as assholes?

MARK: No, the thing is that with all our slogans, 'fuck you, were Haggis', 'see us rock, cocksucker', 'sorry, we're Haggis', etc., if somebody has nothing better to do in their life than get upset that Haggis has written this shit, then it's not my problem.

PAUL: We're not responsible for them being uptight.

SHANE: It shouldn't matter if we are or aren't a homosexual band anyway.

PAUL: But if we were, we'd be the loudest.

MARK: I just find it amusing that other people reacted

to all the propaganda shit we put out. But my Attitude has always been, like with Haggis, either like us or hate us, but don't be ambiguous. I'm afraid that Boise is a little too ambiguous towards us.

BLUNT: That seems to be a common thing with a lot of local shows.

MARK: Bands like the Dirt Fishermen and Humorgod haven't been getting that good of responses. But it doesn't reflect on the bands, it reflects on Boise.

PAUL: It seems like the crowd doesn't think local bands are good enough to go see.

BLUNT: But they'll go see bands like Beat Happening...

MARK: Which isn't bad.

PAUL: It's not so much that they'll go see Beat Happening. It's that they'll go see Beat Happening rather than great out of town bands like the Cadillac Tramps, Harm Farm, and Original Sins who had next to no one there to watch them, and they were totally amazing. Much better than Beat Happening could ever hope to be. It's like in the new Maximum Rock n' Roll. They talk about the shitty turn outs for Jeff Dahl's bay area shows, but the clubs are packed for gutless, wimpy, REM rip-off bands. People are lazy. They don't want to take the time to get into something new. They either want the some old tried & tested crap, or the stuff that is forced down their throat by MTV & the radio. Which in most cases is the same thing.

MARK: Even local bands with records out, people don't go see.

PAUL: Yeah, how long has the Humorgod 7" been out?

MARK: A year.

PAUL: How long has their tape been out?

MARK: About 2 years

PAUL: And still they'll play undermeath bands like Graveltruck who only have a demo tape out. I'm not saying Graveltruck is a bad band, but where's the sense in it all?

MARK: It's like with Haggis, we do the whole hype thing with flyers and stickers and stuff. It seems strange to me that people react to our shit, but I knew that they would when we did it, because that's just how people are.

PAUL: You know, all that stuff we do, the flyers and stickers, etc. is just meant as a joke. We're just channeling our creativity & sense of humor into something. Then people have nothing better to do than take it personally. It's just like with Blunt, people have nothing better to do than slag it. Rather than slagging it, why don't they do something positive. If you don't like what Haggis is doing, then make your own band and promote it the way you want it to be promoted.

BLUNT: What are your plans as far as Haggis touring &/or Zentrum expanding.

PAUL: Well, Zentrum is owned by myself & KT from the Dirt Fishermen. The rest of Haggis & a few others donate their time to help run Zentrum. Among other things, Zentrum publishes Blunt and is in the process of putting out a Haggis 7" & a Bricklayer 7". So the record label side of Zentrum has begun. With Blunt, our 1st goal is to finally break even. The 1st 2 issues lost hundreds & hundreds of dollars. Other than that, we want to make it bigger. Other things I'd like to see Zentrum get involved with is producing an alternative music show on public access cable and to try to do some free outdoor concerts & benefit concerts for deserving causes. As far as Haggis touring, we're trying to set up shows out of town. We're playing a free outdoor show with Guttermouth in Twin Falls on June 12th (hopefully), we're playing at the NxNW Music Festival in Missoula on June 27-28th, we're trying to set up another show in Twin Falls on July 11th, & we'll be in the San Francisco area with the Dirt Fishermen July 16-20th.

SHANE: Pretty soon there will be a universal empire of Haggis.

MARK: World domination is close at hand.

SHANE: Our entrails will be spread all over the universe.

BLUNT: How are you going to spread your entrails across the universe?

PAUL: We're going to buy a plane. (general laughter)

SHANE: Hello!

MARK: Do we need to explain this? Geez! Get a knife, disembowel...

BLUNT: Tell me a bit about your involvement with Club 911.

MARK: Club 911 is run by Zentrum and works great as a practice space for 5 or 6 local bands. We rent it out on a month to month basis to a few



bands to practice, then on Friday nights we have gigs there. It works out really well. We have a real low overhead, and as long as we keep the owner of the building happy, it will keep going. Along the same lines as all of us being involved with Zentrum, I feel like with Zentrum doing all this stuff, we have the possibility for making the Boise scene more well known. I mean, Dirt Fishermen just got a good review in the Rocket & got a good review in Maximum Rock n' Roll where they said they're the next big thing out of Boise. Treepeople are originally from here, & Caustic Resin has been getting good press.

PAUL: It's like we can draw more deserved attention to Boise & it's bands & hopefully the scene here will grow & become smarter & more productive.

BLUNT: As far as politics in your music, you have your opinions but...

MARK: We do give a fuck...just not through Haggis. We do other stuff (like Blunt) to spread our messages, but Haggis is more of a fun punk rock thing.

PAUL: Actually, in a lot of ways it is through Haggis, just indirectly. It's like in a lot of interviews bands will be asked what their influences are, & they'll reply this band or that band influences us. But for me, I'm influenced by stuff like having to sit in 5 o'clock traffic for 30 minutes in the summer heat, waking up in the morning in a good mood - then turning on CNN for an hour & being put into a totally pissed off mood by what the president is doing or the whole Roe vs Wade thing, etc. This country is going downhill fast, & people are so stupid to notice or do anything about it. All these frustrations build up inside & I let them out through the songs I write. That's why they're all very loud, hard songs. The lyrics may not be the blatant 1-2-3 I hate you-you hate me-kill the president-feed the children, but it's all there for those who look.

BLUNT: Anything else?

PAUL: Enter the Haggis coloring contest.

MARK: This issue of Blunt has a coloring contest to color a copy of the Haggis 7" cover & win a free 7"

PAUL: Each member is going to drink a case of Oly stubbies, then pick their favorite entry.

MARK: I get to decide which one Andy likes best.

PAUL: I get to decide which one Mark likes best.

MARK: Andy gets to decide which one Shane & Paul likes best, and Shane will be over in the corner piercing his penis.

BLUNT: The Prince Albert?

SHANE: No, maybe the Ampallang.

PAUL: Also, watch for all the different hand written messages on the inside cover of the 7".

Haggis Wants To Play In Your Town. Write To Them Care Of Zentrum; P.O. Box 1963; Boise, ID 83701-1963.



Supersuckers

In my opinion, and judging by the crowds' reaction, The Supersuckers stole the show when opening for Gas Huffer at the Crazy Horse on May 8th. While both bands were great, the Supersuckers seemed to be what the crowd wanted to hear. They got an enthusiastic response, and were energetic as all hell. They let loose on stage like you wouldn't believe, hovering over the crowd and ripping into their instruments. The band is on SubPop and has a new 7" EP available. They will be going on tour with the Dwarves the end of May. Then they are gonna play the New Music Seminar in New York. They said they might be able to make it back to Boise again this year. If you missed them this time, don't make that mistake again. Interviewed by Mark Hanford over hot cups of Amaretto coffee the morning of May 9th.



PHOTO - MARK HANFORD

Eddy - Bass/Vocals

The Stake - The Devils Weapon

Renaldo Allegre - Guitar

Haywood Jah Blow-me - Drums

BLUNT: You have a CD out that is a compilation of your 7"ers.

SS: Not all the 7"ers. All except for the SubPop one. The ones on Lucky, Empty, & Sympathy For The Record Industry. The CD is a compilation of those singles plus 3 more songs, 3 bonus tracks.

BLUNT: When did you guys start out?

SS: Beginning of '89 in Tucson - Maybe earlier than that, like late '88.

BLUNT: Is the whole band from Tucson?

SS: Yeah, we had a different singer, then we were called the Black Supersuckers. We moved to Seattle & kicked his ass out of the band & started going full strength.

BLUNT: So your 1st 7" came out on which label?

SS: On Sympathy. It was kinda wierd because they were all coming out at the same time & it was just like who got their product done first & it happened to be Sympathy.

BLUNT: How'd you hook up with Sympathy?

SS: Through this friend of mine who... I use to work at a record store & this girl who worked there.. She knew Long Gone John from Sympathy & she heard our tape & she's like, "Man, you guys are great. Long Gone will put your stuff out, I know it. Especially if I tell him

to. And he did. She's unbelievable that way.

Every time she said something would happen, it did. She's never been wrong since. She's magic.

BLUNT: You guys are on SubPop now - signed to SubPop.

SS: Yeah, we have like a 3 record deal. The 7" doesn't count. We goofed on the 7". We shouldn't of put so many songs on the 7" because it turned out to be a different project than initially thought. We thought it was to be a CD EP & it kept changing & changing. 1st we wanted it to be a single, but then they talked us into this CD5 thing. So we went & recorded these 5-6 songs. Then it turned back into a 7" & by then we had all these songs recorded. But now I'm wishing we would of only put out like 2 songs so that we'd have more new songs for the full length record, because some of those songs on that EP are to be on the record just because not enough people heard those songs.

BLUNT: How long has the 7" been out?

SS: It's been out since December.

BLUNT: We usually get all the SubPop stuff here in Boise but I don't think we ever got your SubPop 7" at all.

SS: In Arizona, they just got them 3 weeks ago & it's been out 5 months. Just what the hell's going on? It's wierd, you know, you have these songs & some of those songs on that CD I wrote before this band even started, and some of them we all wrote years ago, and now it's just getting out. But it's still good stuff & they're fresh recordings. That's the biggest drag, because last night we had kids yelling for songs on that CD & songs we haven't played for a long time, and, to you, those songs are like 1-1/2 months old, but



PHOTO - MARK HANFORD

to us, one song is like 7 years old. Kids are yelling to play 4 Stroke. I'm tired of playing 4 Stroke. I've played 4 Stroke a billion times already. I'm not Aerosmith & I'm not gonna play Sweet Emotion. The night before we had people yelling for Luck which is on our SubPop 7" & Ron started it right away - which is cool to do. I like the fact that people are yelling our songs. It freaks you out for a second, then you start the song & people start happening. So like the SupPop stuff...our LP should be distributed real well & most of that stuff on the 7" we're going to put on the record.

BLUNT: So SubPop is starting to sign bands for like 3 record deals so they won't lose them to the majors?

SS: Exactly. It's a real loose contract, though. It just covers the basic stuff like, we want a couple of records from you guys, but if things start happening for you & you want to go major, you have the option & we'll get bought out. it's a cool contract.

BLUNT: It's good for them, too, so if you wanted to go major, they could make some money off it too.

SS: If we could do well on a major, I'd have no qualms with helping SubPop.

BLUNT: you have no Qualms with signing with a major, either.

SS: On our terms. I don't see how it would be any different than being on SubPop, except our distribution would be better. But I feel like right now it would be crazy for a band like Supersuckers to be on a major. I wanna get this SubPop record out. I'm happy on SubPop. People come up to us & go, "Ooh, SubPop," & I'm like, "What gives, man? They treat us great. They pay for our Van, our recording... We have had, so far, no problems with SubPop other than the fact that the initial 7" was a little mixed up & jumbled around. But that's a confusion that happens. It's no big deal.

BLUNT: In most of the towns you've gone to, have most of the people been pretty familiar with you guys?

SS: We're pretty new. We sorta just burst out of a closet. We were a band for a while. We got rid of our singer. Then we started re-thinking what

we wanted to do. We were doing lot of compromising when we had this other singer. Then we got our butts together, we recorded a bunch of shit & it all came out basically at once. So we're still pretty new. To me it feels like we're just starting, we're just getting going. Our 1st record hasn't even ben out a year & we already have this CD comp. So that's like our 1st album & it just came out. So I feel like we're real new. In some places they do know who we are & some placed they don't. Like in Boise, they really didn't know, but the kids liked it. it was an odd show, indeed, but it was a good one. not only is the record new, but the press is just starting to happen for us, too. So people are just starting to hear our name. Getting in Rolling Stone didn't hurt, either. You meet the right people & your press starts to snowball. People know people & you talk to this person & they're like, "We'll set you up here, & we'll get you in there."

BLUNT: What made you guys start playing?

SS: We lived in a Suburb outside of Tucson, on the East side of town, where comaro's roam & heavy metal rules, & I started playing heavy metal when I was like 14. It was before I really cared about girls that much. BLUNT: You interacted with the crowd more than a lot of bands I've seen. Does that happen everywhere?

SS: People grabbing the guitar strings, etc, happens every once in a while. I like to stand right on the edge of the stage cause it just feels cool. Like, "Hi, here I am." Last night there was this one little kid who I later saw during the Gas Huffer set bleeding from the head. He had all this blood coming down. During our set, he crept on the stage & grabbed hold of my neck while I was playing. He was just hanging onto it & having a good time. I'm like, "Hey,



PHOTO - MARK HANFORD

I'm trying to play some music here, kid." He wouldn't let go so I went BOOM, & kicked him in the ribs & he just went, "BLAHHH."

BLUNT: Any problems with people accidentally breaking your strings?

SS: Not yet. Last night I thought they were going to take my guitar & leave with it (guitar was thrown into crowd at end of set). We're new to the all ages crowds. Seattle is like bars. I'd like to get into the all ages thing, but it's like this tour is the 1st time we've had even a few all ages shows, & they're always rowdier & better. In Seattle, we do great with bar shows. When we do an all ages show, it's like, "Where's our following?" We have to build up a totally different following of all agers. Someone like Gas Huffer could really help us do that by playing with them at the all age shows because they sell the clubs out all the time. But they've worked it hard. Those guys always play the all ages clubs. Plus Tom Price is like the scene-ster deity. He would never go to a major.

BLUNT: I was really surprised, last night, that the kids were into you almost more than they were Gas Huffer.

SS: It surprised the hell out of me too, because I thought Gas Huffer was the big all ages band, & they are. A few of the shows have ben like that, & we headlined shows in Tucson & Phoenix 'cause that's where we're from.

BLUNT: Any last comments?

SS: We think these small towns are great. Big towns suck.



PHOTO - MARK HANFORD

GAS HUFFER

GAS HUFFER were interviewed at Club 911 after their show at the Crazy Horse on May 8th. The band rocked the house with it's particular blend of hillbilly and hardcore. Check out their stuff on Empty records if you get the chance... you won't be disappointed. Interviewed by Mark Hanford.

BLUNT: Introduce yourselves.

JOE: I'm Joe, and I play drums.

MATT: I'm Matt and I do the vocals.

TOM: I'm Tom and I play guitar. I was just guarding the van and watching what was apparently the gay scene in Boise filing out of the club next door and I was thinking that that's pretty cool, you know. It must be hard being gay in Boise and getting harassed all the time. It seems like it would be tough being gay and proud out here, more so than in San Francisco or Seattle. No actual members of Gas Huffer are gay, but we totally respect gays and we totally support gay rights.

BLUNT: What made you guys decide to get together originally?

TOM: The urge to rock... the will to rock.

BLUNT: Were the U-MEN still together when you guys started?

TOM: No, the U-MEN had broken up and I was minus a band and I called up all these guys. They were all available and we decided to do it. I don't know why people decide to form bands. It seems pretty lemming like.

JOE: We thought you (Tom) were incredibly sexy. The sex appeal was there.

BLUNT: So GAS HUFFER just got together to have fun and play?

TOM: Yeah, that's pretty much what we're about. There are some deeper levels to what we do, you know. Like we kind of do regard high energy and

PHOTO - MARK HANFORD



independence as being important things.

BLUNT: Independence as in record labels?

TOM: Well, it extends to that, but more so just doing what the hell you feel like doing. I hate to think that we're totally boneheaded entertainment.

MATT: But we are...

TOM: Well, there is that aspect to our band. We like to make people smile and to make people happy, but I think in some ways a lot of what we do, especially when you go on tour you really realize it, is pretty radically different from the mainstream. That's something that means something to us.

JOE: If we can just change the life of one kid, make him a punk like us, then...

MATT: We'd be happy. We do whatever the hell we wanna do, as long as we only do it in chunks of not like four minutes at the most, so as not to rub it into people's faces too much.

TOM: Our lyrics aren't really explicit anti-government, anti-state themes, but I kinda think that that idea comes through in some obscure way.

JOE: Through osmosis, mostly.

TOM: We are punk rockers. We are punk rock to the bone, pretty much.

JOE: Obviously we're not expecting to make any money playing music like we're playing and it's like a reinforcement that it's okay to be a freak and not make any money doing it if you're happy.

TOM: And I think we can spread that to other people to. Like tonight, there were some really young kids there who seemed pretty impressed by what they saw. Like they maybe hadn't seen anything quite like that before. It gets them thinking that there are alternatives to graduating from high school and going into the military, or going to college and working for some corporation. That's one thing that we like to try and promote. Just spreading the underground nation in a way. For me personally that's kind of an implied though behind everything I do.

JOE: Kids, don't forget that it's okay to graduate from high school and go to college if you want. We don't look down on it. MATT: Do it yourself. The do it yourself kind of ethic and making your own fun.

TOM: Irregardless of how much profit you're gonna make off it.

MATT: If you live in Boise or you live in Salt Lake or whatever, it's cool to be able to realize that you can make your own fun. If you listen to the radio and you listen to records and you like some of it, but there's just not something you wanna hear, then go out and make the sound you wanna hear yourself.

JOE: That's your profit, so to speak... doing what makes you happy.

MATT: Entertaining yourself...

JOE: And hopefully a few other people while you're at it.

BLUNT: Matt, you definitely have an interesting stage presence. Where did the hillbilly thing come about?

MATT: I just go where the spirit moves me, brother.

JOE: He's like a farmer yelling at his chickens.

BLUNT: In your press release from Empty Records, they claim that you're the most popular band in Seattle right now.

MATT: That's because I wrote the press release. It's a total exaggeration.

TOM: These guys are talkin' shit. We're real popular.

JOE: We have a solid following.

TOM: And we're big stars in Oregon now.

MATT: I wrote that to crack myself up.

BLUNT: Anything else you wanna talk about?

TOM: We had a really fun show here in Boise and this tour has been full of surprises. We were in LA when the riots broke out, and we were in San Francisco when the earthquake happened. All kinds of weird shit. Today we almost got hit by a cropduster that was buzzing us on the freeway. This is the first time we've played in Boise. We didn't know if there would be five people or five hundred and it was a really cool turnout. We were pleasantly surprised.

MATT: I'd like to say, thank you spuds.

JOE: The Crazy Horse is an awesome club. The sound was really good, the owner was very kind.

TOM: It's cool that there are people out here in the sticks where it can't possibly be profitable to run clubs like that or like this (Club 911). In Seattle you could run a club like this and not have to have a regular job. It's really cool that people out here still keep the underground ethic going.

MATT: You can call us on all this punk rock ethic shit when we sell out. You can write a scathing review.



PHOTO - MARK HANFORD

CAUSTIC RESIN

By Mark Hanford

Caustic Resin has been rocking out in Boise for the last 3 1/2 years. They've released one song on a single, and according to lead guitarist Bret Netson, have "about 10 versions of shitty cassette tapes." They've "toured the Northwest extensively" and are working on setting up tour to either California or to areas east of Boise this summer. They want to put out a record, but don't have the funds to do it.

The band is known for it's freaky multi-media shows that become more events than mere gigs. Using videotape to enhance their performance, live paintings by Jeff Hogan, and various stage performers, their set is like a circus on stage. The core of the band consists of guitarist Bret, bassist Tom, and drummer James. Other performers that occasionally work with Caustic include Pat on a second drum set, Erik doing videos, Jeff painting, and Jim, Joe, and others doing stage theatrics.

The band considers themselves progressive -- they are trying to create something new or do something that hasn't been done before. However, as Bret points out, "whether we actually succeed... ..is up to everyone else to decide."

Caustic Resin has gotten to the point where it has a mind of it's own

According to Bret, they are "totally at a turning point right now. We're completely reshuffling and we're in the process of some big changes... I've been writing some, like, punk rock songs lately -- like bar chord stuff."

Bret and I got together one afternoon to discuss various shit. What follows are his thoughts on a number of issues, which give a good idea of the thinking behind the band.

THE UNDERGROUND MUSIC SCENE

"It seems like there's not as many fanzines as there used to be, so it's like the potential for people to find out about small time bands is getting really thin. People don't need it anymore because the big label bands are good now. So it's like there's not really a need for underground fanzines or bands anymore. Nirvana and Soundgarden and all those guys, they record really good, high quality records, plus the music is really good, plus you can fucking go to Fred Meyers and buy it so it's like people don't have to do shit..."

"It's like for me, right now, I don't know what the fuck's going on. This whole business is getting really

fucking weird. Ok, what, two years ago Nirvana played here for like 50 bucks. That's weird. They'll be back in a year or something, playing with like Guns and Roses or someone."

THE BOISE POLICE

"In Boise, ever since that new police chief, things have gotten way out of hand. They passed a new quota system, as if the police weren't already out of control enough. This is getting fucking pathetic. We can't do anything about that shit because some of us have children, and we're getting to the point where we are public figures. We couldn't get away with anything. I wish somebody could just like shoot a cop... no, not shoot a cop... wait, let me use my celebrity-ism to influence people to shoot a cop for Caustic Resin (laughs). That's what I want the Blunt article to be called. But really, it would be cool if people in Boise could get together and have a protest against the police. But see, I don't know if I'm actually justified in thinking that the police are out of hand, but it seems that like by anybody's standards they are getting a little bit out of control."

THE LOCAL SCENE

"A local show should be special. If it's a local band playing a local show it should be a community event. Something where everyone can participate somehow. That's what I think this town is lacking. There's not enough activities other than going to shows that people can do to get to know each other. My big problem with the whole town is that I don't trust anybody because nobody's really... to get your point across in this town you've got to really be obnoxious and very outspoken to really get anything across, because nobody gets to really know each other at all."

"It would be so cool if people who weren't involved in bands and had some free time would start doing some shit around town. Like carrying a video

camera and taping everything. Just because of the way we are, we are so involved in this music bullshit that we don't have the money to do anything else."

CAUSTIC RESIN - THE PRESENT AND THE FUTURE

"What we're doing is not new or anything except it's hopefully rearranging old stuff in a new way, more than being cutting edge or anything. It's more like a fresh recipe, a new variation on spaghetti or

We don't give two shits if you think that we're nice or mean, obnoxious or pretty or dumb or pathetic or whatever...

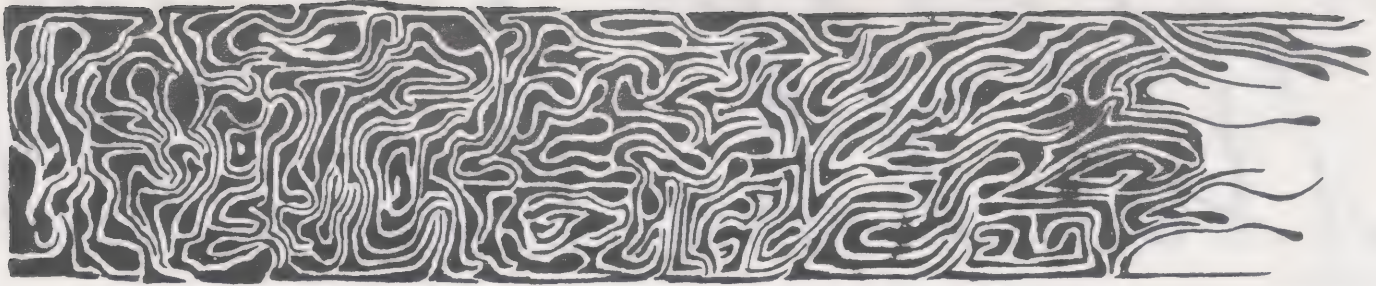
something... That's what music is... it's cooking."

"We've been hanging out and playing acoustic guitars and stuff. We might be doing a lot of folk, solo acoustic things. We might do it under the Caustic Resin name or we might do it individually. We're gonna start working on a lot of shit like that..."

"Caustic Resin has gotten to the point where it has a mind of it's own. We're gonna be doing this folk thing, playing on the street a lot more. When we were on tour, we were playing our acoustics out in front of the club while we weren't playing (inside)..."

We want our intentions to be perfectly clear that we're not in this for any other purpose except for creative reasons. We're in it for the music. We don't give two shits if you think we're nice or mean, obnoxious or pretty, or dumb or pathetic or whatever. Hopefully our point is getting across that the point is that honesty and conviction are crucial to any kind of social happening.





Anguish part 1
(Tenacious' life in the nineties)
by Andy A.

As I sit and read the paper, my eyes glued like silicone, I am aghast. I pull my eyes off as if removing my tongue from a frozen pipe on a dare , in the middle of winter. They rip off the paper and slap back into my head.(SLAP!). After all the commotion I recall what I have read -- '300 Killed in plane wreck!'

Or was it 400/ I don't know, just too many.

I shed a tear, but not only a tear for the victims , but a tear of fear. The fear of my own demise.

This fear imbeds in my brain like a bullet in a hunted deers heart. The imbedded fear gives me a headache.

The pain is too much for me to endure, so I run to the bathroom. As I grab the Tylenol off the shelf, I think " What if this aspirin has been poisoned like so many before?". Ahh hell at least the headache will go away. So I take the pill.

Well, I survived the Tylenol. The pain washed away from my brain like a faucet emptying its wet load down a drain. I'm too big to fit in the drain.(DAMN!)

A cold chill spins down my back like an ice cube curling my spine as I look back at the paper and decide not to read it any more.(Couldn't anyway, my eyes stained it red)

My eyes, once again, pop out of my skull looking for something new to pass the slowly fading time. They focus with great indulgence upon the old boob tube, the everlasting idiot box. I grab the two pulsing globes of sight probing the room and shove them back into their coordinating caverns.

Yes, the ol' idiot box, that immortal technological god in the publics eyes. I get a tingle of excitement, like a child at Christmas as I pull the knob to its appropriate position.(FLASH!)

The screen jumps into life, starting me for a mere second. The tubes glow sends several small shivers through my body causing a slight , but powerful personal earthquake.

I sit my backend into the chair and

form to it like a freshly poured bowl of Jello in a mold for Christmas. Mmmm sounds good.(Am I hungry?)

But I must continue to exit the mold as I feel contentment cover me like a mile of Saran wrap. The overwhelming feeling of suffocation engulfing my body, I shred the clear plastic off my body.

Once again I plant my magnificent orbs upon the freshly warming, dust covered screen. And once again they are stuck as if glued with silicone. (Where does it come from?). As the screen glows with its eerie warmth I see the message it is conveying. I feel a powerful fear as my impending demise is flashed upon the screen.

I see the world leaders images flashed. Their shadows stretching over the globe like a life threatening eclipse, their faces wearing a large facade, A smile. Their mouths open wide to tell a tale. To give their speeches to save the world. But upon the opening of their traps, an overflow of lies spill out , onto the floor like the innards of a freshly slaughtered cow in the hands of a sadistic butcher.

A bead of sweat forms on their shining heads as a creeping chill slides over their bodies. After seeing their lies poured upon the floor, their sentences ramble into a chatter. A constant outpouring of sweat, like a tropical rain during the monsoon, smothers their faces.

Seeing this fear envelope them like a a parcel of mail, a smile creeps across my face. I happily lick the stamp to send them on their way.

My eyes blink but only for a second. During that second the screen changes, no longer the world leaders , but the news, the depiction of the worlds downfall.

Oh the news, the worlds blues, the words are true, oh the news.

The screen shows a beautiful girl with a bright smile, a plastic face to hide the true face, a face worn out from tears, tears shed for fear of her own demise. Oh the poor newscaster. My pity is emitted like the vomit of a drunk.

She straightens her mask and begins her speech. Listen , listen listen
(To be continued)

Nothing
by Val J.

He had said constantly
"write what you know"
not of uncertainty, of dreams,
theories, fantasies, surrealities,
mere possibilities,
the things that constitute the
"as we know it"

He said
"write only what you know"

Didn't socrates say something like
"the only true wisdom is knowing
that I know nothing"?

No concrete definite cold hard facts
genuine realities,
nothing ?

The nothingness of
uncertainty,
surreality,
imagination
is all I know -
nothing

So from now on I will write
nothing.

My Poem.
by Tim Tate

Fuck you, shitheads.
Asswipe, inbreds.
Zero balls.

Exotic Piercings

by Andy A.

BODY Piercing? Everybody knows of ear piercing. A secretive few dwell into the nipples, but body piercing? Piercing of the body goes from conventional ear piercing to the unheard of, nipples, navels, penises, labia, scrotum and even tongue piercing. Any part of the body someone can get a stud or and earring will suffice.

Piercing of the body is an ancient art, and for many years this underground phenomenon is emerging into the mainstream.

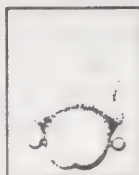
Piercing of the nipples goes as far back as to the times of caesar. The roman centurions, Caesar's bodyguards, wore nipple rings as a sign of their virility and courage as well as to hold up their short capes. Today the lure is more of a sexual one. For many, especially those into bondage and s&m scenes, there is a tremendous psychological and physical turn on.

Navel piercing, a sign of royalty to ancient egyptians, was denied to commoners, making a navel pierce highly prized. Popular with young swingers, a navel pierce is possible only to those with a well shaped navel, the piercing usually done through the little flap of skin above the navel. Not being a sexually gratifying pierce, it is a great visual effect.

Penis piercing is done in several styles from the Prince Albert, ampallang, dydoe, apadravya, and the frenum. The prince albert, was originally used in the victorian era to secure the male genitalia in the

pant leg during that times craze for extremely tight in the crotch pants. It is now used for its ultimately erotic pleasure for the man. The piercing is done through the urethra at the base of the head.

Dydoe is a fairly recent idea that was



AMPALLANG



DYDOE

brought about to bring back much of the sensation lost with the removal of the foreskin during circumcision. Piercing is done through both sides of the upper edge of the glans.

Ampallang was as part of the puberty rite in many of the areas surrounding the indian ocean. It is a Pierce that is said to give the man and woman great pleasure during sexual intercourse. the pierce is done through the center of the penis head.

Apadravya pierces were used among the Dravidian people of South India to excite the woman during sexual intercourse. The pierce is generally vertical through the penis shaft behind the head, but sometimes through the head itself.

The frenum pierce is said to have been used in early europe as a chastity device. With certain devices attached to the frenum prevents masturbation and sexual intercourse. It is now commonly used as a "cock ring" to increase erections. The pierce is done



APADRAVYA



FRENUM

through the loose flesh beneath the head of the penis.

Of pierces women have are the clitoris, and the labia or vaginal lips. Actual clitoris piercing are rare because of the abundance of nerves, but clitoral hood piercing are common. many women have the piercing done for the extreme sexual pleasure that can be obtained. Labia piercings are less sensuous further from the labia and are more for decorations of sorts.

Of all piercing done they should all be done by professionals with the correct tools and sterilization. If a pierce is done incorrectly profuse bleeding, rejection by the body, and permanent damage can be done. Although only ear piercing professionals can be found in boise, if one is sure about a body piercing they want a quick trip to portland or Seattle would be the place to go since they are in more abundance there.



NAVEL



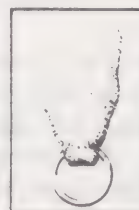
PRINCE ALBERT



NIPPLE



HAFADA



FORESKIN



CLITORIS



LABIA

ANIMAL RIGHTS

by Trish Fish

Animal rights, the stigma attached to this type of cause can be very detrimental. You don't have to run right out and become "Joe Vegan" or join the A.L.F. and bomb someplace to accomplish a lot. Locally there are many groups that you can donate time or money to, and make a major difference. I will try to feature at lease one per issue.

The Idaho Humane Society and local veterinarians are joining together to provide low cost spaying and neutering. Annually the Idaho Humane Society must destroy 5,000 animals that are largely the result of overpopulation due to negligent pet owners who do not spay or neuter their pets (not to mention the amount of strays killed due to disease, starvation, accidents and poisoning).

People have a lot of misconceptions about spaying and neutering. Some myths and their actualities are; 1) It's too costly: Financial assistance may be available and to spay or neuter, in the long run, is cheaper than caring for unwanted offspring. 2) It makes pets fat and lazy: Pets who have been spayed or neutered require fewer calories. Overfeeding and lack of exercise cause obesity. 3) It goes against nature: Domesticated animals mate more often than their wild ancestors, but are not equipped to survive well on their own. Also, you are not denying anything sexually to your pet as mating is an instinctive hormonal response, not an emotional need.

Animals do not miss out on anything by not having at least one litter. Spayed/neutered animals are actually healthier in the long run as it can prevent breast cancer, uterine diseases and reduce injuries due to fights and roaming.

With all the facts and information proving this service can be beneficial to both pets and owners, what loving, responsible, pet owner wouldn't be in favor?

To help provide spaying and neutering for people who might need financial assistance, please donate to: The Spay & Neuter Fund For indigent Animals / Idaho Humane Society / 4833 Dorman Street / Boise, ID 83705 or call Dee Fugit at 342-3508.





RECORDS



All - "Percolater" LP - Cruz

I was somewhat misled by the three song CD single that we received prior to the LP. The single made me believe that the LP would be the same consistent All I had been used to for the last few years. Such was not the case. The charisma that carries them was noticeable on the first half of the album, but was nonexistent on the second half (which contained two filler songs and a ballad). I wish, for the sake of their integrity, they would have released an EP and anonymously donated the other songs to Mr. Big. Look for All to crack the top 40 sometime in June. (Randy)

Atomic 61 - "Rip" 7" - Sympathy

Atomic 61 is from Seattle, and they sound like it. However, that is not bad, just an easy way to categorize their music. Ripping grunge-core, sometimes fast, sometimes heavy. They've also got a 10" LP available, so you might wanna check that out. (Mark)

Befour Three O'Clock - "Happen Happened" - Frontier

This is actually the band Salvation Army, who had an LP out in the early 80's and were then forced to change their name under the threat of a lawsuit. They went on to become the Three O'Clock, thus the title. Classic L.A./Orange County style punk here -- melodic and poppy, yet powerful. This CD even contains six previously unreleased cuts, along with the music off of their now nearly impossible to find EP's and LP. A definite must (at least in my collection). (Mark)

Citizen Fish - "Wider Than A Postcard" - Bluurg

For those of you without a clue, Citizen Fish has ex-members of the Subhumans UK / Culture Shock. And they continue with the tradition of political punk and ska that characterized the previous CF album. This is a lot of fun, with catchy tunes galore, but it's also nice knowing that you're bopping to something with some meaning. Pop this sucker in your CD player and skank the night away. (Mark)

Cro-Mags - "Alpha Omega" - Century Media

Maybe I'm biased against this, but see, I know how good the Cro-Mags once were -- unforgiving NY hardcore that melted my eardrums. This new release, however, bites hard. Straight ahead metal that has no relation whatsoever to the Cro-Mags of old, other than the fact that they still play guitars. Don't bother. (Mark)

The Dead Milkmen - "Soul Rotation" - Hollywood

Some people really like these guys -- I did... for about five minutes. Frankly they should have given up after their first album (or maybe the second), but this is schleppe college chart shit at it's very worst. Not even their (increasingly dying) sense of humor saves this one. (Mark)

Drag Racing - "Underground" CD - Albertine Records

This band is really Big Stick, under a different name. My guess is they wanted to put something out that Blast First (Big Stick's label) didn't. So change the name, and put it out on a different label. Smooth. John Gill's voice has suffered some serious damage since their first single, it sounds like. Now he's closer to that Colin guy on MTV than some yelping acid head. Obviously Big Stick are still fascinated by the drag racing world, as this whole CD is full of soundbites from various drag strips, as well as a mock race commentary by Gill. Yanna Trance makes a great showing as a drag strip tease, and does it with plenty of attitude. I approve. Noise galore, and Gina and KT think they sound like the Butthole Surfers. Sometimes. (Tim)

Eight Ball - "Angry 7"

Four thrashers dished out by this Pennsylvanian 5 piece much in the vein of early '80s New York & Philly hardcore like Antidote, Y-DI & the Abused. Very solid & powerful with some uncontrolled, metallic guitar work. A pleasant surprise, indeed. (Paul B.)

Flop - "And The Fall of the Mopsqueezer" CD - Frontier Records

Anxiously awaited by all who bought the single last year, the new Flop CD is out. A bit of a disappointment in that it doesn't rock consistently throughout, but that would be boring anyways, right? The ones that do rock, rock hard, and the melodies and pop feel are great and uplifting. Nothing like listening to a happy sounding band when you're down to bring you down further. If you dig the Fastbacks or Pure Joy, get it. You already know what it sounds like. (Tim)

Haggis - "World Full of Haggis" 7" - Zentrum

This four song blast was whipped together in a frenzy, but you'd never know it by the sound, which is solid throughout. They do The Adverts justice with their cover of 'One Chord Wonders,' an old punk tune which they juiced up quite a bit. Another standout is 'Easy Targets,' which focuses on stereotypical attitudes towards the homeless. 'All My Life' conjures up images of a rawer, 'Smells Like Teen Spirit.' And 'Winter' is a song about a baby and a homeless mother who both die (has a Bitch Magnet feel to it). Consciousness meets rawness from a band with plenty of intestinal fortitude. Highly recommended. (Randy)

L7 - "Bricks are Heavy" - Slash

The major label debut from these four lasses (I had to say that). This rocks pretty hard. Not as good as any of their previous releases, but still one hell of a record. The best thing about the fact that this is on a major is that now I can buy a copy through my CD club and fulfill my membership. Rumor has it that they were not totally satisfied with the production on this, but had to release it because they were over budget. Nonetheless, this is one album you'll want to buy (or at least tape a friend's copy). (Mark)

Machines Of Loving Grace - "Burn like brilliant trash" C.D. single - Mammoth

An absolute must for anyone into industrial rock. Heavy house rhythms

complete with distortion on everything. If you like Nine Inch Nails you'll love this. In fact it was produced by Mr. NIN himself, Trent Reznor. This burns. Loud, fuzzy, foot stompin fun. (Todd M.)

The Mr. T Experience - "Milk Milk Lemonade" - Lookout

Another good record from the MTX, however, not as good as their last effort "Making Things with Light." The songs on this LP don't seem quite as catchy as the last, and the vocals aren't as strong. Still, this is better than a lot of the poppy punk stuff available nowadays. Classic songs titles like "I Love You, But You're Standing on My Foot", and "Two Minute Itch" let you know what you're in for -- funny punk at it's finest. Pick it up and enjoy! (Mark)

Phile 13 - Big Scary Alley demo - OLP
Oooohh, out of Laramie, Wy.
Sounds a bit like early Chili Peppers. You know, that sort of hard, thrashy, funk thing. The vocals are almost rap-ish at times. Good song structures, & great instrumentation. Don't let the poor production throw you, I've heard these guys rip it up live. (Paul B.)

Smells Like Smoked Sausages 7" - SubPop
If you don't already have this, you've probably missed out. This was a singles club release, and probably one of my faves since it's all bands from the Am Rep label. Yes kids, more treble & noise. Boss Hogg do a great cover of 'Fire of Love'. It gave me a bo-bo (as they're apt to do). The God Bullies song didn't do much for me. They never seem to get the power on their 7"ers that they pull off on their LP's. Vertigo's Dynamite Cigar is beer vomiting, stop & go metal. My only complaint is it's too short. Helios Creed lives on as reigning prince of controlled noise. Helmut gives us a rendition of a Melvins song that's no big whoop, but not trash. Surgery took me back to the early days of death rock. Before it lost its balls and became gothic. Tar - what can you say? Stop and go melodic feedback. Alternately ugly & pretty, sort of like sex. We end off with the Cows who conjure up 'Leadbelly From Hell'. This is gross. Definitely the Pinnacle of Hideousness. Love it. Well, if ya aint got it, go cry in your beer. Yes, it definitely smells like smoked sausages. (Shane)

Steel Pole Bath Tub - CD5 -
Boner/Tupelo Records

Three songs, including the previously released "Arizona Garbage Truck". Bozeman is said to be an instrumental, but in true SPBT fashion it's not. "Borstal" is pretty slow and groovy from what I remember, and lyrics are included for that one. Same groovy packaging as the Superconductor CD5. (Tim)

Sugar Shack - "Dont bum me out B/W Nerves" 7" - Anomie records

Five good ole boys from Texas that can really pump out some tunes. Before buying this I didn't think they could compare to their 7" "Your a freak/Trailer park chicken". Boy was I wrong. This platter is just as catchy as the first. Songs about annoyance with punchy guitars, and a drummer that sits right on in the sound. Seventies retro-rock with a more punked out sound, and way cool vocals. (Andy)
- Superconductor - "Heavy With Puppy" CD5 - Boner/Tupelo Records

Seven fucking guitars. Seven. Two basses, and drums. One huge-assed lineup, and one huge-assed sound.
• Groove laden, high piled noise, and they're actually pretty tight for having so many members. Very little info on the band here, not counting the member name misinformation. Let's see, we've got He Who Is Named on vocals, Noise Annoys on one of the guitars, Thighmaster on bass - you get the picture. I dig this packaging. (Tim)

Various Artists - Dope, Guns & Fucking in the Streets - "Vol 4-7" - Amphetamine Reptile

Am Rep never ceases to amaze me. By all rights, they put out some of the most beautifully irritating, loud bands in the world. For quite a while they've been putting out 7" comps, this is the 2nd album of comps and all in all it gave me a nosebleed. No where could you find a better representation of the ugliness that bad speed and dying guitars can do. Boss Hogg left me with the impression that Steve Albini got a sex change. The Dwarves once again re-ignited my hope that Tesco Vee is indeed the true prophet. The Melvins give us a dose of metal that laid me flat on the floor with images of Ozzy dancing through my head. Sorta like Christmas in hell, or Marsing for that matter. Hammerhead (No, I didn't say Hammerbox, noodle head. Go back to

stening to your e-z rock shit) whined out through my head like a big ol' chainsaw, digging those dogs in the back of my skull. Even Thee Mighty Ceasars, a band I've always disliked, was sort of catchy. Like being punk rock and running safety pins through your junk. You remember, don't cha? don't cha? (Shane)

Various Artists - Reagan's Regime Review 7" - Selfless

This record comes free with "The Best of Touch and Go" Magazine. It features live cuts by some classic hardcore bands -- Fix, Meatmen, Negative Approach, Toxic Reasons, and McDonald's. The sound quality on this isn't the greatest, but hey, that's what punk rock is all about, right? Those of you weaned on Primus and the like won't be satisfied with the sound quality or the music on this, but anyone who is into the good old Do It Yourself sort of production shouldn't pass this by. A fantastic retrospective of some of the classic music of the early 80's. (Mark)

Various Artists - "Virus 100" (DK LP) - Alternative Tentacles

An interesting mixture of bands doing covers of DK tunes to commemorate AT's 100th release. You get everything from a stenchcore version of "Nazi Punks Fuck Off" by Napalm Death, to acapella versions of songs as rendered by No Means No and Kramer. Evan John's puts in an appearance doing a rock-a-billy version of "Too Drunk to Fuck", and Mojo Nixon gives the same treatment to "Winnebago Warrior." Also featured on this release are L7, Sister Double Happiness, Sepultura, Hiphoprisy, Didjits, Faith No More, and a host of others. Not essential listening, but a lot of fun. (Mark)

White Zombie - "La Sexorcisto/ Devil music vol. 1" - Geffen Records

Nothing White Zombie can do compares to "Soul Crusher", but this album hits a new realm of heavyness. Very pronounced, heavy drums, heavy bass, and Dirt Rob Strakers very unique/bizarre vocal style. With songs called "Welcome to planet motherfucker /psychoholic slag" how can you go wrong? Metallica? Mabey, but this slab sounds like Metallica before they became the ballad babies they are now. If you want to get lost on a plain of strangeness, let Rob and White Zombie be your guides. (Andy)

SIGHTS & SOUNDS



PHOTO - PAUL B.

Snake River Alliance Fundraiser
w/ Dirt Fishermen, Graveltruck, & El Dopamine
April 17 at The Crazy Horse
by Paul B.

Wow! What a great turn out for a genuinely good cause. I hadn't heard El Dopamine since they very first started rehearsing. Boy have they improved! Since they

were the openers, they weren't a lot of people there yet. But that didn't stop mad-man Jon O'Neil from being totally wild and energetic. Great performance. Graveltruck then glided through their usual dose of quirky, jerky, Firehose influenced songs that are seemingly flawless. By the time the Dirt Fishermen took the stage, the crowd was ready for some hard, smashing tunes and the Dirt Fishermen were ready to deliver. This has to be the most energetic set I've ever seen the D.F. play. The only thing that topped their set was Dans' and KT's stage dives at the shows conclusion. Lets see some more!

KING PANCAKE, DIRT
FISHERMEN, & HUMORGOD - 5/1 -
Club 911

PHOTO - RANDY T.



PHOTO - PAUL B.

Club 911 is continuing to get decent turn-outs week after week, which is refreshing considering that the only people making any money there are the bands who play there. What more can I say about Humorgod that I haven't already? Since the recent addition of their new bassist, they keep getting better and better both musically and with their stage presence. Dirt Fishermen? Didn't they just play yesterday, or the day before, or last week? King Pancake finished an already great evening with their high volume retro rock. Check out their cover of 'Crossroads', it tears! (Aym)

HARM FARM - BEAT HAPPENING - EL
DOPAMINE - 4/22/91 - Crazy Horse

Caught about half of El Dope's set. Jangly melodic guitar rock which I'd give a 71, Dick. These guys could have collaborated with Shadowy Men on a Shadowy Planet to write "Kids in the Hall" theme. Beat Happening, in their own inimitable style, turned repetition into an art form. One person in the crowd remarked, "These guys suck so bad, they're good." Personally, I thought their sound check was their most impressive song of the night (they used two guitars instead of their customary one). Although not as good as the last time they played here, they still managed to get the majority of the crowd involved (mostly thanks to Calvin's snake charmer dance). Harm Farm, appearing late after having blown a tire, was well worth the wait. The band was reminiscent of Greenday with a special guest appearance by Charlie Daniels (yeah, right). Anyway, the description gives you some idea of their sound. I was surprised that a violin could be intermixed so well with a bass and guitar. Although the





PHOTO - PAUL B.

crowd had thinned out considerably (to about 20), they played an energy filled set showcasing each member's talent. After the show they mentioned that they plan to return --hopefully not on a week night so they will draw the kind of crowd they deserve. (Randy)

CAUSTIC RESIN, PSYCHIK NOT, & THE NOT COWBOY POET - 4/23 - Club 911

The show started off with Toby, the Not Cowboy Poet. An evening with Toby always provides strangeness and fun, and tonight was no exception. As usual, Toby was first ridiculed by many members of the audience, but as his tales of the underbelly of life in Boise began to unravel, the audience was all his. He has two "books" of poetry that he has distributed, and I recommend that you beg, borrow, or steal copies to get a better idea of what he's all about.

Next up was Psychik Not. I hadn't checked these guys out since they changed their line-up, so I didn't know what to expect. They were as good as ever, and, in fact, probably even better than they used to be. Melodic pop with a punky edge, sorta like the Doughboys or newer stuff by All.

Finally, Caustic Resin took the stage. The band rocked hard and sounded hot. The sounds that Bret gets out of his guitar are truly unreal. The Not Cowboy Poet guest vocaled on one song, and, although the song was sloppy, it was way cool. Hogan painted again tonight (check out his painting from this show at Club 911) and Caustic did the video thing too. Truly an amazing performance. The evening ended with a noisy jam session, which culminated with Tom, Caustic's bassist, managing to lose his clothes. A truly unforgettable (I'm still having nightmares) sight. (Mark)

ORIGINAL SINS - 5/2 - The Crazy Horse

Showed up late and missed the opening bands. I would have liked to have been there, but I was still suffering from the previous nights festivities. Anyway, the Horse was

empty! And on a Saturday night no less. Sometimes I think there are too many shows, cuz apparently people can't afford to go see everything, and a band like the Original Sins deserve a big crowd. Anyway, the ten people that were there witnessed an amazing display of garage rock with a tinge of the Ramones. Complete with farfisa organ, the Sins have mastered a sound reminiscent of the Sonics and other garage bands of the late sixties. These guys put on a great show, regardless of the low turnout, and even treated us to an "encore practice set" of stuff that they needed to work on. If they ever decide to come back (although due to the low turnout I don't know why they would), don't miss them! (Mark)

VOODOO STARBELLY - EL DOPAMINE - Club 911 - 5/8/92

Beginning this night's festivities were El Dopamine, headed by that enthusiastic guitar virtuoso, John O'Neill. El Dopamine's sound is pretty poppy with a few exceptions. For example, John has been known to have seizures at any given moment while on stage (by the way, they're the cool kind). These seizures can lead to some feedback and other various guitar oriented shit. Woody provides straight ahead, no frills bass. Gavin rounds out the trio with the beat. The band covered a Bob Seger song and dedicated it to Haggis. Other than that, it was the same jangly E.D. I saw in the past with the crowd giving them a favorable response. Voodoo Starbelly's appearance on stage consisted of two sets. If these guys played on a college campus or two, they would probably draw people in droves. They are a talented quartet with a sound that doesn't do a whole lot for me, but the girl who was in front of me danced a hole into the concrete. If I had half of the energy she did, I would have went to the store, bought a dog collar, and chased cars. No matter what your musical preference, you have to admire a band that plays for an hour and a half for peanuts. Fair night (turnout, bands). (Randy)

GAS HUFFER & SUPERSUCKERS - 5/8 - The Crazy Horse

Hey, whad'ya think -- these guys need even more publicity? Check out the interviews with each band elsewhere in this issue... (Mark)

SEAWEED - 5/9 - The Crazy Horse

Hey buddy -- same as above... but wow! Two killer shows in one weekend... (Mark)

TREEPEOPLE - 5/11 - Pathos Cafe (Albertson's College Campus)

Virtually unannounced, The Treepeople played a surprise show in Caldwell. This was truly a legendary night in Treepeople history. Before my eyes, I saw the band go from a four piece to a five piece to a three piece all within a nine song set. The songs were as diverse as the members themselves. Good time had by all and hats off to Treepeople for the free gig. (Randy)

Classifieds

Classifieds are \$1 for 40 words; \$2 for 60 words maximum.

SEARCHING for Skinny Puppy videos, interviews, live performances, or anything pertaining to S.P. on VHS cassette. The idea is to build a volumed video scrapbook of my favorite band! Please help me! Contact (th)Robb, 1110 Flint, Laramie, WY 82070

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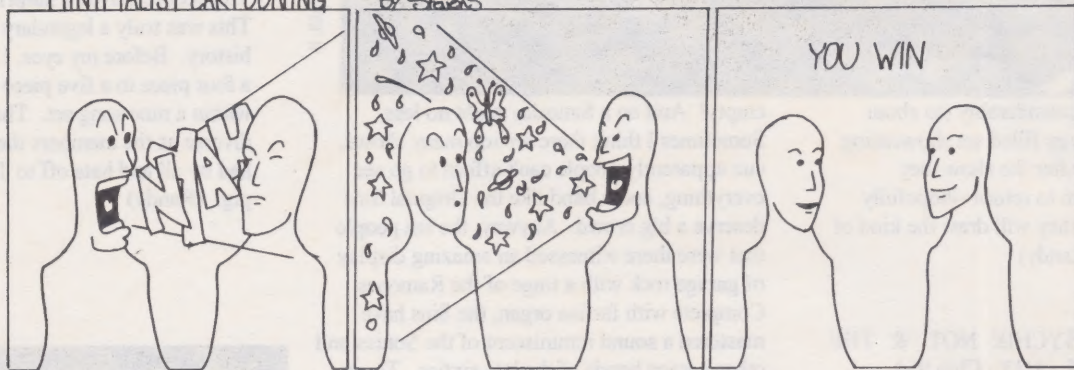
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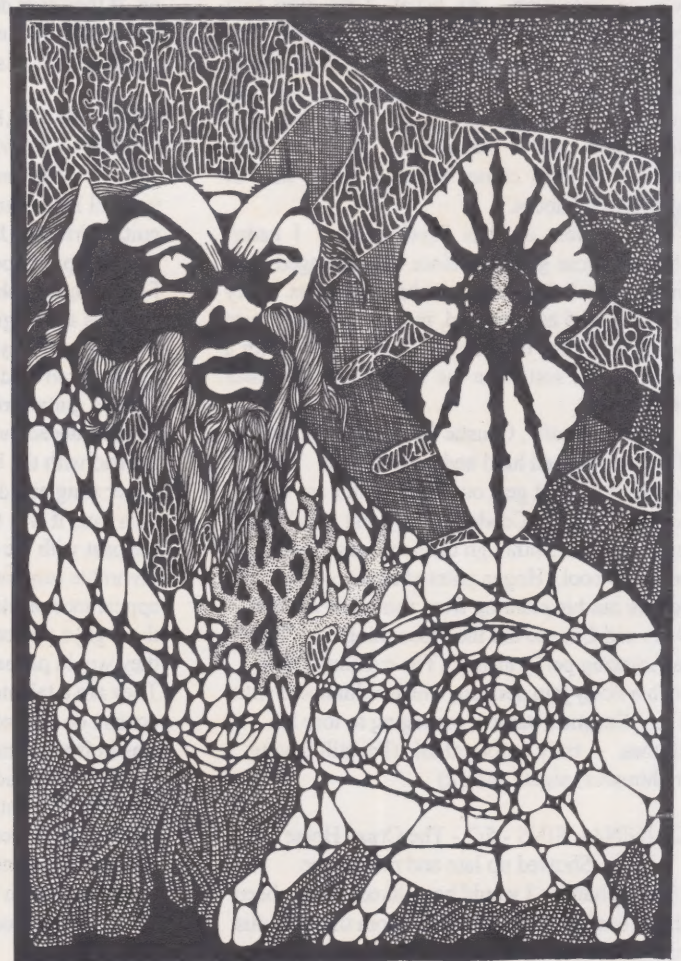
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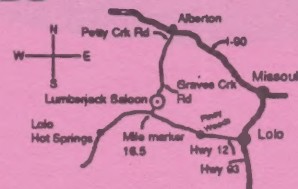
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